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obstacle to teaching Homer to beginners, for his interest, charm, and worth are enough to offset whatever may be said against him on this score, provided the project is desirable and practicable on other grounds.

The practical side of the question is, in the main, this: Is Homer a better foundation than Attic Greek for general reading? Here, too, Professor Pharr will have to temper his enthusiasm. He must recognize that the Attic dialect really did rule in the literary world from the time of the dramatists on, and that the Koine is more Attic than anything else; further, since of course the Attic is the best introduction to itself, it must also be the best introduction to the lion's share of Greek literature. (Even as an introduction to Homer it is not despicable.) The question really is that of the indispensability of Homer in the student's reading. If we hold that he must not be allowed to miss Homer, no matter what else he reads, we have a very good reason for teaching Homer in the first year. On the other hand, it is possible to introduce our classes immediately to an almost limitless field of Attic prose and poetry through such a book as that of Professor Allen. The two paths are open, and both are worthy. We must remember, too, that the *Anabasis* is not the only alternative to Homer.

To my mind, these are the main issues when prejudices are stripped away; the decisions each must make for himself. My own feeling is that either prose, well taught, or Homer, well taught, is a satisfactory introduction to the language, and I am much interested in the possibilities of Homer as a means of attracting more to the study of Greek. Let us by all means give him a trial, if we wish; for our own sakes and for those of our classes let us always be seeking improvement and not stagnate. Professor Pharr's plan, unlike some other pedagogical innovations, involves no trick, no special aptitude, simply good teaching, with the certain advantage of a delightful author to study and in the face of disadvantages in the way of added difficulties which may after all prove mere bugaboos.

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Q. *Horati Flacci Carminum Librum Quintum*. A Rudyardo Kipling et Carolo Graves Anglice redditum, et variorum notis adornatum ad fidem codicum mss. edidit ALUREDUS D. GODLEY. Oxford: B. H. Blackwell, 1920. Pp. vi+34.

On first glance one would think that this "Fifth Book of the Odes of Horace" was nothing else than what it pretends to be. From the scholarly appearing Praefatio to the last translation, by an "incertae aetatis scholiasta," with the careful *apparatus criticus* at the bottom of each page, it has all the earmarks of a carefully edited text with translation. It is only upon closer examination that one discovers that the odes themselves have to do with such

subjects as jazz music, canteen work, and war-time prohibition, and that the "scholiasta" is a schoolboy who probably produced the translation as a piece of sight work.

As for the contents, the English "translations" are delightful, having caught the Horatian spirit in a modern setting very well, and the Latin is interesting, if nothing more. It would be too much like asking for a sixth act to *Hamlet* to ask that it be truly Horatian in its charm, although of course there are many echoes. In subject, for instance, v. 1 and v. 5 distinctly recall i. 1 and i. 4 respectively, while v. 8 is, in its matter, though not in its point of view, an imitation of i. 11. We also have phrase reminiscences, such as "laudans animam pro patria relictam," and "iam molesta transvolat hiems." But it is in meter that the comparison is most striking. Not content merely with employing Horace's favorite Alcaics, Asclepiadeans, and Sapphics, the authors have followed out most of his metrical experiments, such as the long Ionic verse and the trochaic strophe. Furthermore, under the guise of manuscript disagreements, in several cases, they have written the same ode in from two to four different ways, varying the meter and phraseology each time.

Consequently the book has two appeals. As a literary hoax or burlesque it is extremely amusing, while for a student of Horace it has a more scholarly interest. Moreover, it is stimulating to know that there are writers who, from sheer love of the classics, are willing and able to undertake such a piece of work, which will produce so little in the way of material return.

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